

Nº 597: TURNER'S BANJO BUDGET.



# THE DICK-KEY-DANCE

**BANJO SOLO**

WITH  
ACCOMPANIMENTS  
· ♪ · ♪ · ♪ · ♪ FOR

**2<sup>ND</sup> BANJO OR PIANOFORTE**

COMPOSED BY

**· J · L · LANSING ·**

Copyright:-

LONDON:

Price 4/-

· JOHN & ALVEY & TURNER ·

39 OXFORD STREET, W.

TURNER'S LIST OF BANJO MUSIC. GRATIS & POST FREE.

# JOHN ALVEY TURNERS

## SPECIALITIES

### IN BOOK PUBLICATIONS FOR BANJO.

#### TURNER'S INSTRUCTION BOOKS

Universally adopted by the leading Teachers throughout the world. Best value in instructive matter, most interesting to the student; most progressive; best in style of production. Prices to suit all requirements:—3/-, 2/6 (Three), 1/6, 1/- (Two), 6d. (Two).

#### BOOKS OF STUDIES & EXERCISES IN ADVANCED BANJO PLAYING

Six distinct works by the best authors. 2/- each.

#### TURNER'S "SELECTIONS FOR BANJO AND PIANO"

Twenty-seven books at 1/6 each, all containing specially composed solos by all the best writers known to the Banjo playing world—English, American and Foreign.

#### TURNER'S "BANJO JOURNALS"

Twenty-three Albums, each containing a variety of Solos, Duets, Duets for Banjo and Piano, and Songs with Banjo accompaniment. 1/6 each volume

## EVERY BANJOIST

SHOULD READ

MANDOLINIST AND GUITARIST

JOHN ALVEY TURNER'S  
MUSICAL MONTHLY

# KEYNOTES

(With which is incorporated the "BANJO MONTHLY" and "MANDOLINE LIBRARY")

PUBLISHED ON THE FIRST OF EVERY MONTH

AND CONTAINING, IN ADDITION TO PAGES OF INTERESTING MATTER,

EIGHT PAGES OF VARIED MUSIC IN EACH ISSUE

Price **FOURPENCE**; POST FREE for 6 MONTHS 2/6; 12 MONTHS 4/6.

Of all Music Sellers or from the Publisher—39, OXFORD STREET, LONDON, W.

#### Other popular Books for Banjo are:—

##### TURNER'S "MARCH ALBUMS"

Fifteen numbers with Banjo marches by the best Composers in each. at 1/6.

##### TURNER'S "DANCE ALBUMS"

Sixteen Books with every variety of dance music. 1/6 each.

##### ELLIS' ALBUMS OF SOLOS

Seven issues, each with well-assorted contents. All 1/6 each.

##### BOOKS OF BREAKDOWNS, JIGS &c.

Four books containing nearly 300 dances in all, 1/6 each book, and the

##### "PHILHARMONIC" ALBUMS OF BANJO MUSIC

at 1/- each.

##### TURNERS' BANJO SONG BOOKS

The twenty-five books comprising this series contain upwards of 500 songs, each with the melody line for singing, the complete words, and Banjo accompaniments. Every variety of vocal composition is included. Price 1/- each book.

##### TURNER'S 6d. BANJO MONTHLY

A wonderful production at a price well within the reach of all banjoists. One Hundred and Fifty-five distinct issues at 6d. each, containing on an average nine pieces, either arranged for Banjo and Piano, Duet or Solo, by well-known writers. These are engraved in the best style, and well printed on the best paper.

Complete List, giving full Contents of each Book mentioned above will be sent  
POST FREE ON APPLICATION.

London: **JOHN ALVEY TURNER, 39, Oxford Street, W.**

Telegraphic Address: "BANJO," LONDON. Telephone: 6118 CENTRAL.

Nº 597: TURNER'S BANJO BUDGET.



# THE DICK-KEY-DANCE

**BANJO SOLO**

WITH  
ACCOMPANIMENTS  
· 4 · 4 · 4 · 4 FOR

**2<sup>ND</sup> BANJO OR PIANOFORTE**

COMPOSED BY

**· J · L · LANSING ·**

Copyright:-

LONDON:

Price 4/-

· JOHN & ALVEY & TURNER ·

39 OXFORD STREET, W.

TURNER'S LIST OF BANJO MUSIC. GRATIS & POST FREE.

# THE DICKEY DANCE.

1st BANJO.

G. L. LANSING.

The first system of musical notation consists of four staves. The first three staves are treble clef and contain complex melodic lines with various fingerings and techniques indicated by numbers and letters above the notes. The fourth staff includes 'tap' instructions and a 'tap head of Banjo' instruction. The system concludes with the word 'FINE'.

The second system of musical notation consists of two staves. Both staves continue the melodic lines from the first system, featuring intricate fingerings and techniques. The system concludes with the instruction 'D C al Fine then Trio.'

The third system of musical notation consists of four staves. The first staff begins with the word 'TRIO' and a forte 'f' dynamic. The subsequent staves continue the melodic lines with various fingerings and techniques. The system concludes with the instruction 'D C al Fine'.

# THE DICKEY DANCE.

2nd BANJO.

G. L. LANSING.

The musical score is written for a 2nd Banjo and consists of ten staves. The first staff begins with a treble clef, a key signature of one sharp (F#), and a common time signature (C). The first measure is marked with a forte dynamic (*f*). The notation includes various chords, single notes, and triplets. Fingerings are indicated by numbers 1, 2, and 3. The fourth staff includes the instruction "tap head of Banjo." above a quarter rest, followed by "tap" above eighth rests. The staff concludes with the word "FINE." in all caps. The fifth and sixth staves continue the melody with triplets and other rhythmic patterns. The sixth staff ends with the instruction "D.C. al Fine then Trio." The seventh staff is marked "TRIO." and begins with a fortissimo dynamic (*fp*). The final staff concludes with the instruction "D.C. al Fine."

# THE DICKEY DANCE.

BANJO AND PIANO

G. L. LANSING.

**BANJO**

**PIANO** *con Spirito.*

The musical score is written for Banjo and Piano. It is in 2/4 time. The Banjo part is written on a single staff with a treble clef. The Piano part is written on two staves (treble and bass clef) with a grand brace. The score is divided into four systems. The first system includes the instruction 'con Spirito.' for the piano part. The third system begins with a forte (f) dynamic marking for both instruments. The fourth system includes 'tap' markings above the Banjo staff, indicating percussive playing. The score concludes with a double bar line.

This page of musical notation contains six systems of staves. Each system is composed of a single treble staff and a grand staff (treble and bass). The key signature is G major (one sharp) and the time signature is 3/4. The notation includes various musical elements:

- System 1:** Features a melodic line in the treble staff with triplets and a bass line with chords and single notes.
- System 2:** Continues the melodic and harmonic development with more complex chordal textures in the bass.
- System 3:** Shows a more active bass line with eighth notes and chords, while the treble staff has a more melodic, triplet-based line.
- System 4:** Includes a long, sustained chord in the bass staff, providing a harmonic anchor for the system.
- System 5:** Features a melodic line in the treble staff with triplets and a bass line with chords and single notes.
- System 6:** Concludes the page with a melodic line in the treble staff and a bass line with chords and single notes.

The first system of music consists of a vocal line on a single staff and a piano accompaniment on a grand staff (treble and bass clefs). The key signature has two sharps (F# and C#). The vocal line begins with a quarter rest, followed by a series of eighth and sixteenth notes. The piano accompaniment features chords and single notes in both hands.

*TRIO*

The second system is marked *TRIO* and *p* (piano). It continues the vocal and piano parts from the first system. The piano accompaniment has a more active role with some sixteenth-note patterns.

The third system includes a *poco rall* (poco rallentando) marking. The vocal line has a melodic phrase with a slur. The piano accompaniment has a more complex texture with some sixteenth-note runs.

The fourth system continues the musical piece. The vocal line has a melodic phrase with a slur. The piano accompaniment features chords and single notes in both hands.

The fifth system includes *poco rall*, *fz* (forzando), and *a tempo* markings. The vocal line has a melodic phrase with a slur. The piano accompaniment features chords and single notes in both hands.

## C O D A.

The musical score for the Coda section consists of four systems of staves. Each system includes a single treble staff and a grand staff (treble and bass staves). The music is written in a key with one sharp (F#) and a 4/4 time signature. The first three systems feature complex melodic lines in the treble staff with frequent triplets and sixteenth-note patterns, while the grand staff provides harmonic support with chords and moving bass lines. The fourth system begins with a 'tap' instruction above the treble staff, indicating a specific performance technique. The section concludes with a double bar line.

# FOUR FAVOURITE BANJO SOLOS

BEAT OF THE DRUM. EMILE GRIMSHAW.



ROMPING ROSSIE. MADELINE ROSSITER



## *RETURN OF THE REGIMENT.*

EMILE GRIMSHAW.



## *DASHWOOD QUICKSTEP.*

OLLY OAKLEY



LONDON: Published by JOHN ALVEY TURNER.

**GRATIS AND POST FREE**  
**ON APPLICATION**

# COMPLETE LISTS

**Nº 1 FOR  
BANJO**



**Nº 2 FOR  
MANDOLINE  
& VIOLIN**



**Nº 3 FOR  
GUITAR.  
FLUTE.  
AUTOHARP.  
ETC. ETC.**

## TURNER'S PUBLICATIONS



LONDON:  
39 Oxford St W.

**ALSO**

**Thematic Lists of Banjo and Mandoline Music**

LONDON:

**JOHN ALVEY TURNER,  
39, OXFORD STREET, W.**

Telegraphic Address—"BANJO," LONDON.

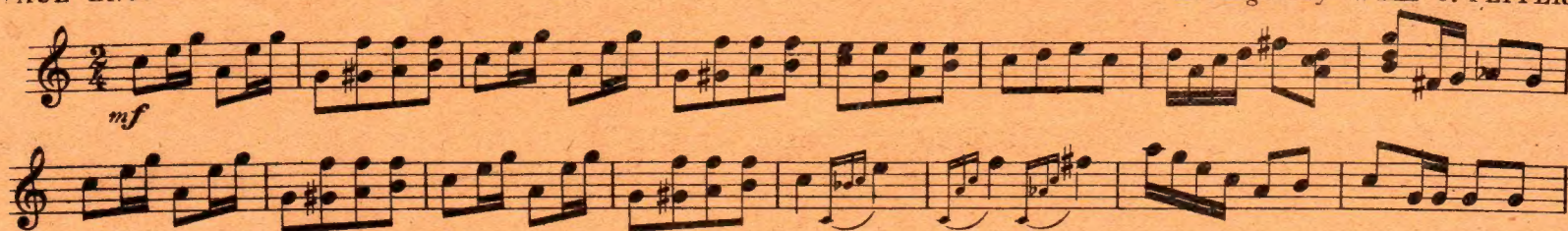
Telephone-6119 CENTRAL

# LATEST COMPOSITIONS FOR BANJO & PIANOFORTE.

## THE DARKIE'S WEDDING

PAUL ENO.

Arranged by WILL C. PEPPER.



## THE COLUMBIAN MARCH.

PAUL ENO.

Arranged by WILL C. PEPPER.



## VALETTA POLKA.

Allegro moderato.

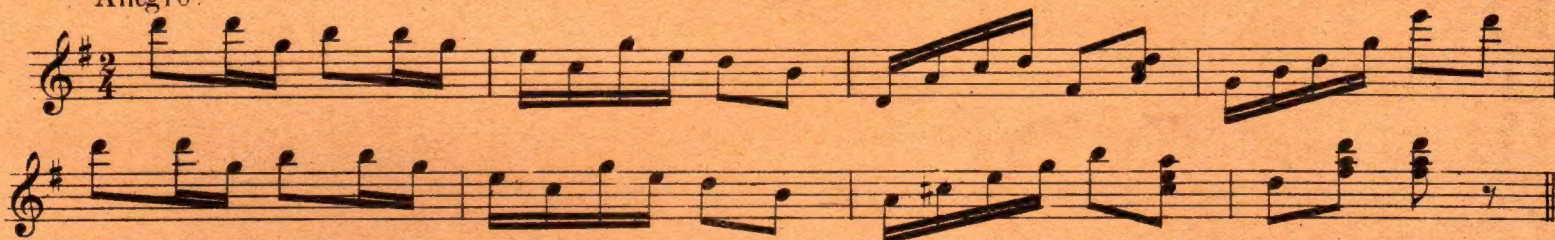
ALBERT DURAND.



## THE "WHITE COON'S" POLKA-MARCH

Tune 4th to D.  
Allegro.

SAM PAYNE.



## DREAMS OF DARKIE LAND.

R. HELLER.

Arranged by WILL C. PEPPER.



## THE YELLOW KIDS' PATROL.

THOS. J. ARMSTRONG.

Arranged by WILL C. PEPPER.

March tempo (Not too fast)



LONDON: Published by JOHN ALVEY TURNER.